

Towards a Works List for Louise Talma

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English Abstract

Until recently, researchers cataloguing the works of American composer Louise Talma (c.1906-1996) have had to speculate about the existence, dates, and whereabouts of a number of her pieces. With the bulk of Talma's scores now available at the Library Congress and with new identifications of scores and score fragments in other collections, it is possible to create a much more definitive catalogue of Talma's works, including information on their forces, publication status, and availability.

French Abstract

German Abstract

In her will, American composer Louise Talma (c. 1906–1996) appointed the MacDowell Colony, where she had spent many productive retreats working, her legal heir. After her death in 1996, the MacDowell Colony took possession of the bulk of Talma's correspondence, her own manuscript and printed scores, and scores, generally in manuscript form, that had been given to her (Talma's personal copies of published scores and her books were distributed to friends and former students²) and entrusted them to the Library of Congress. In 2005, music librarian Sarah Dorsey partially catalogued the materials, now known as the Louise Talma Collection, processing some 7,300 items.³ Dorsey was able to identify many of the completed and printed compositions in the collection, but many other items remained unidentified. Some works by Talma had gone to other collections, as well; manuscripts and fair

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² Author communication with Patricia Woodard, November 2010.

³ Sarah B. Dorsey and Anna Neal, "Sarah, Anna and Louise-What No Thelma? Discovering Louise Talma and Her Shorter Piano Works," *Music Reference Services Quarterly* 10, no. 2 (February 2008): 33.

copies were also located in the Thornton Wilder Collection and Louise Talma Papers at Yale University's Beinecke Rare Book and Manuscript Library, and the Nadia Boulanger Collection at Harvard University's Isham Memorial Library, and in at least one private collection. Fair copies of some works also reside in the archives of the Conservatoire Américain in Fontainebleau, France.

Collecting information for all of Talma's works was not always as straightforward as compiling a list of pieces held in these many locations: the titles of some works changed as Talma worked on them; some works became parts of others, or were left in various stages of completion; some scores are still missing, although recordings of the works prove their existence. The "Christmas Carol" was found tucked inside a letter at Yale; at the Library of Congress, pages for works were out of order, unnumbered, and sometimes inserted into the pages of other works.

Fortunately, Talma was a seemingly inexhaustible correspondent. She wrote to her friends constantly, in some cases more than once a day, describing the events of her life and detailing her work as a composer. Working with her letters in conjunction with earlier lists of her extant compositions and her letters, lists, notes, and other archival materials in the various Louise Talma Collections allowed for the compilation of a new and more complete record of her works. Clear delineations in her compositional approaches also made it possible to roughly date any undated works and fragments: Talma herself suggested three periods of composition consisting of a tonal, neo-classical period up to 1952; a serial approach from 1952 to 1973; and a non-serial atonal period from 1973 until her death.⁴ Of special interest were the discoveries of very early works, mostly songs, which were composed before Talma began studying with Nadia Boulanger and very shortly thereafter. Many of

⁴ Luann Dragone, "Stylistic tendencies and structural design in the music of Louise Talma" (PhD, City University of New York, 2003), iv.

these early pieces have not been previously catalogued. The *Mass for the Sundays of the Year*, listed as a 1984 work in the 1994 *Norton/Grove Dictionary of Women Composers* edited by Julie Anne Sadie and Rhian Samuel, appeared in previous works listings created by Talma but is missing, and there are no indications of sketches or other materials related to it, calling its entire existence into doubt. While Talma may have provided the title as a projected work, it seems never to have been begun.

Talma also left behind a large number of incomplete works, including an orchestral work from 1927, the beginning of a requiem, a string quintet, two works for woodwind quintet, a part-song, a setting of “Death Be Not Proud,” an overture to be based on Shelley’s *Prometheus Unbound*, a fanfare for tenor sax and band, and fragments so short that they cannot be definitively identified with either a title or genre. Incomplete works are listed at the end of the catalogue of complete, extant scores. This catalogue also includes the completed works that have been recorded, but for which the score is currently missing. (If anyone has information as to the location of scores for these missing works, I would be most grateful to receive it.)

Publishers are listed for published works, as well as the location of manuscripts where known. Talma also sent out reproductions of her holograph manuscripts to prospective performers, conductors, and awards and grant committees and these may be found in some library collections. Copies at New York Public Library (US-NYp) have been noted. Songs written as stand-alone works and later incorporated into song cycles or collection are listed by date of composition and also included in collection information.

Complete Works (MS locations indicated by RISM sigla)

1. "Invocation to the Rain." 1925. Voice and piano. Text from a "Hopi Rain Song," Natalie Curtis, "An American-Indian Composer," *Harper's Magazine*, vol. 107, 631. Unpublished. US-Wc (Louise Talma Collection).
2. "On the Surface of Things." 1926-27. Voice and piano. Text by Wallace Stevens. Unpublished. US-Wc (Louise Talma Collection).
3. *Isabeau Poème for Small Orchestra*. 1927-28. Flute, oboe, clarinet, bassoon, horn, trumpet, trombone, harp, tympani, strings. Composed for a Canadian Railways competition. Unpublished. US-Wc (Louise Talma Collection).
4. "When the Storm Breaks." 1927-28. Voice and piano. Anonymous Irish poem. Unpublished. US-Wc (Louise Talma Collection).
5. "Song in the Songless." 1928. Voice and piano. Text by William Meredith. Unpublished. US-Wc (Louise Talma Collection).
6. "Three Madrigals" ("The Appeal," "Revocation," "The Careful Lover"). 1929. SSAA and string quartet or piano. Text by Thomas Wyatt. New York: J. Fischer, 1930 (as "Three Part-Songs"). US-Wc (Louise Talma Collection). A manuscript copy of "Revocation" is also located at NYj (Manuscript Collection).
7. "La Belle Dame Sans Merci." 1929. Women's voices. Text by John Keats. Unpublished. Missing.
8. *Sonatina*. 1932. Piano. Unpublished. US-Wc (Louise Talma Collection).
9. "Five Sonnets from the Portuguese" (1. XXI "Say Over Again," 2. VII "The face of all the world is changed," 3. XII "When our two souls stand up," 4. I "I thought once how Theocritus had sung," 5. XXXIII "Yes, call me by my pet name!"). 1934. Voice and piano. Texts by Elizabeth Barrett Browning.

- Unpublished. US-CAe (Ischam Memorial Library, Nadia Boulanger Collection).
10. "Late Leaves." 1934. Voice and piano. Text by Walter Savage Landor.
Unpublished. Missing.
 11. *Two Dances*. 1943. Piano. Unpublished. Missing.
 12. "Never Seek to Tell Thy Love." 1934. Vocal, unknown. Text by William Blake. Unpublished. Missing.
 13. *The Spirit of the Lord*. 1934. Bass-baritone, mixed chorus, and orchestra. Text from the Bible. Unpublished. US-Wc (Louise Talma Collection).
 14. "A Child's Fancy" (1. "The Rabbit," 2. "What grows in my garden?" 3. "Fairy-Land in the Blue," 4. "White Lilies," 5. "Italy"), 1935. Voice and piano. Text by Edith Kingdon Gould. Unpublished. Missing.
 15. *Fourteen Groundbass Variations on "13 Ways of Looking at a Blackbird."* 1938. SSAA and piano. Text by Wallace Stevens. Unpublished. US-Wc (Louise Talma Collection).
 16. *Dominica*. 1938. Tenor, male chorus, and orchestra. Text from the Bible. In short score. Unpublished. US-Wc (Louise Talma Collection).
 17. *Hound of Heaven*. 1928. Tenor and orchestra. Text by Francis Thompson. Unpublished. US-Wc (Louise Talma Collection).
 18. "I Fear a Man of Scanty Speech." 1928. Voice and piano. Text by Emily Dickinson. Unpublished. Missing.
 19. "Four-Handed Fun." 1939. Two pianos. New York: Carl Fischer, 1949. US-Wc (Louise Talma Collection).

20. "In Principio Erat Verbum." 1939. Mixed chorus and organ. Unpublished.
Missing. Recording: New York City: Rockhill Recording, 1950. US-Wc
(Louise Talma Collection).
21. "One need not be a Chamber to be Haunted." 1941. Voice and piano. Text by
Emily Dickinson. Published in *Seven Songs for Voice and Piano*, New York:
Carl Fischer, 1986.
22. "Mère, voici vos fils." 1943. Voice and piano. Text by Charles Péguy.
Published in *Terre de France*, New York: Carl Fischer, 1978.
23. *Carmina Mariana* ("Ave Maria," Regina Coeli," "Save Regina"). 1943. SS
and piano. Texts are from an English anthology of verse celebrating the Virgin
Mary. Unpublished. US-Wc (Louise Talma Collection).
24. "Infanta Mariana." 1943. SSAA and piano. Text by Wallace Stevens. Missing.
This may have been reworked for the 1988-90 "Infanta Marian" for solo
soprano and piano.
25. *Piano Sonata No. 1*. 1943. Piano. New York: Carl Fischer, 1948. US-Wc
(Louise Talma Collection).
26. *Toccata for Orchestra*, 1944. Orchestra. New York: Carl Fischer, 1944. US-
Wc (Louise Talma Collection). Holograph photocopy, New York: American
Music Center, 1947, US-NYp.
27. "Leap Before You Look." 1945. Voice and piano. Text by W. H. Auden.
Published in *Seven Songs for Voice and Piano*, New York: Carl Fischer,
1986. US-Wc (Louise Talma Collection).
28. "Letter to St. Peter." 1945. Voice and piano. Text by Elma Dean.
Unpublished. US-Wc (Louise Talma Collection).

29. *Terre de France: A Cycle of Five Songs for Soprano or Tenor Voice and Piano* (“Mère, voici vos fils” (1943), (text by Charles Péguy); “Sonnet” (1945), (text by Joachim Du Bellay);” “Ballade (1945) (text by Charles d’Orléans);” “Ode” (1945) (text by Pierre de Ronsard); “Adieux à la meuse” (1945) (text by Péguy)). 1945. Voice and piano. New York: Carl Fischer, 1978. US-Wc (Louise Talma Collection).
30. *Italian Suite*. 1946. Piano. Unpublished. Missing.
31. “Sonnet: I wake and feel the fall of dark.” 1946. Voice and piano. Text by Gerald Manley Hopkins. Published in *Seven Songs for Voice and Piano*, New York: Carl Fischer, 1986. US-Wc (Louise Talma Collection).
32. *Wedding Piece: Where Thou Goest I Go*. 1946. Organ. Unpublished. US-Wc (Louise Talma Collection).
33. “Spring and Fall: to a young child.” 1946. Text by Gerald Manley Hopkins. Published in *Seven Songs for Voice and Piano*, New York: Carl Fischer, 1986. US-Wc (Louise Talma Collection).
34. *Venetian Folly: Overture and Barcarolle*. 1946-47. Piano. Unpublished. US-Wc (Louise Talma Collection).
35. *The Divine Flame*. 1946-48. Mezzo-soprano, bass-baritone, chorus, winds, percussion, piano, string quintet. Text from the Bible and the Missal. Unpublished. US-Wc (Louise Talma Collection).
36. *Alleluia in the Form of a Toccata*, 1947. Piano. New York: Carl Fischer, 1947. US-Wc (Louise Talma Collection).
37. “Glory be to God for Dappled Things” (also known as “Pied Beauty”). 1949. Voice and piano. Text by Gerald Manley Hopkins. Published in *Seven Songs*

- for Voice and Piano*, New York: Carl Fischer, 1986. US-Wc (Louise Talma Collection).
38. *Pastoral Prelude*, 1949. Piano. New York: Carl Fischer, 1952. US-Wc (Louise Talma Collection).
39. "Sonnet: No, I'll not go." 1950. Voice and piano. Text by Gerald Manley Hopkins. Published in *Seven Songs for Voice and Piano*, New York: Carl Fischer, 1986. US-Wc (Louise Talma Collection).
40. *Bagatelle*. 1950. Piano. Unpublished. US-Wc (Louise Talma Collection).
41. *Song and Dance*. 1951. Violin and piano. Unpublished. US-Wc (Louise Talma Collection).
42. "The Leaden Echo and the Golden Echo: A Choral Dialogue." 1951. SSAA and piano. Text by Gerald Manley Hopkins. Unpublished. US-Wc (Louise Talma Collection).
43. *Holy Sonnets: La Corona* ("Annunciation," "Nativité," "Temple," "Crucifying," "Resurrection," "Ascention [sic]"). 1951-55. SATB. Texts by John Donne. Unpublished. US-Wc (Louise Talma Collection). Holograph photocopy, US-NYp.
44. *Let's Touch the Sky* ("Anyone lived in a pretty how town;" "Love is much thicker than forget;" "If up's the word"). 1952. Flute, oboe, bassoon, chorus. Text by e. e. cummings. Chapel Hill, N.C.: Hinshaw Music: 1977. US-Wc (Louise Talma Collection).
45. *Six Études for Piano*. 1954. Piano. New York: G. Schirmer, 1962. US-Wc (Louise Talma Collection).
46. *String Quartet*. 1954. String quartet. Unpublished. US-Wc (Louise Talma Collection).

47. *The Alcestiad*. 1955-58. Solo mezzo-soprano, alto, counter-tenor, tenor (5), baritone (3), bass-baritone, chorus, orchestra. Text by Thornton Wilder. New York: Carl Fischer, 1958. US-Wc (Louise Talma Collection).
48. *Passacaglia and Fugue*. 1955. Piano. Unpublished. US-Wc (Louise Talma Collection). Holograph photocopy, US-NYp.
49. *Piano Sonata no. 2*. 1955. Piano. New York: Carl Fischer, 1977. US-Wc (Louise Talma Collection).
50. *Three Bagatelles for Solo Piano*. 1955. Piano. Bryn Mawr, PA: Hildegard Publishing, 2003. US-Wc (Louise Talma Collection).
51. "Christmas Carol." 1959. Three voices. Text by Louise Talma. Unpublished. US-NHub (Thornton Wilder Collection)
52. "Birthday Song." 1960. Tenor, viola, flute. Text by Edmund Spenser. Unpublished. US-Wc (Louise Talma Collection).
53. *Sonata for Violin and Piano*. 1962. Violin and piano. New York: Carl Fischer, 1979. US-Wc (Louise Talma Collection).
54. *Dialogues* (also known as *Design in Five Parts*) . 1963-64. Piano and orchestra. New York: Fischer, 1965. US-Wc (Louise Talma Collection).
55. *All the Days of My Life*. 1965. Tenor, clarinet, cello, piano, percussion. Text from the Bible. Unpublished. US-Wc (Louise Talma Collection).
56. *A Time to Remember*. 1966-67. Mixed chorus and orchestra. Text by John F. Kennedy. Unpublished. US-Wc (Louise Talma Collection). Holograph photocopy in piano reduction by Talma, US-NYp.
57. *The Tolling Bell*. 1967-69. Baritone and orchestra. Texts by Shakespeare, Marlowe, and Donne. New York: Carl Fischer, 1969. US-Wc (Louise Talma Collection).

58. *Three Duologues for Clarinet and Piano*. 1968. Clarinet and piano. New York: Edition Musicus, 1969. US-Wc (Louise Talma Collection).
59. *Summer Sounds*. 1973. Clarinet and string quartet. New York: Carl Fischer, 1976.
60. "Rain Song." 1973. Voice and piano. Text by Jean Garrigue. Published in *Seven Songs for Voice and Piano* by Carl Fischer, 1986. US-Wc (Louise Talma Collection).
61. *Voices of Peace*. 1973. Mixed chorus and strings. Texts from various sacred sources. Unpublished. US-Wc (Louise Talma Collection).
62. *Soundshots* (1. The Swing, 2. The Pony Express, 3. Duck Duet, 4. The Bird Says "Bob White," 5. Quiet Time, 6. Follow the Leader, 7. Skipping, 8. The Robin, 9. Black and White, 10. Circles, 11. Two by Two They Came, 12. Run, Rabbit, Run!, 13. Strolling, 14. Pitter-Patter, Pitter-Patter, 15. A Heavy Load, 16. Whirling Pin Wheels, 17. Jumping High, 18. End of Day, 19. The Clocks, 20. Now I Lay Me Down to Sleep). 1944 (Nos. 1, 2, and 20) and 1974. Piano. Chapel Hill, NC: Hinshaw Music, 1979; Bryn Mawr, PA: Hildegard Publishing, 2000. US-Wc (Louise Talma Collection).
63. *Have You Heard? Do You Know?: Divertimento in Seven Scenes*. 1976. Tenor, mezzo-soprano, soprano, flute (piccolo), clarinet, bassoon, trumpet, percussion (one player), piano, violin, viola, violoncello, double bass. Text by Louise Talma. New York: Carl Fischer, 1980. US-Wc (Louise Talma Collection). Holograph photocopy, US-NYp. US-NYp also has Talma's libretto.

64. *Celebration*. 1976-77. SSAA and orchestra. Texts from the Bible, the Metta Sutra, Kalidrasa, and John Dryden. New York: Henmar Press, 1978. . US-Wc (Louise Talma Collection).
65. *Textures*. 1977. Piano. Unpublished. US-Wc (Louise Talma Collection).
66. "Psalm 84." 1978. Mixed choir. Unpublished. US-Wc (Louise Talma Collection). Holograph photocopy, US-NYp.
67. "*Thirteen Ways of Looking at a Blackbird* (also known as *Variations on "Thirteen Ways of Looking at a Blackbird."*) 1979. Tenor/soprano, oboe, flute/violin, piano. Text by Wallace Stevens. New York: Carl Fischer, 1979. US-Wc (Louise Talma Collection).
68. *Diadem*. 1980. Tenor, flute, clarinet, violin, cello, piano. Text by Confucius and from medieval lapidaries. New York: Fischer, 1980. US-Wc (Louise Talma Collection). Holograph photocopy, US-NYp.
69. *The Ambient Air*. 1980-83. Flute, violin, cello, piano. New York: Carl Fischer, 1983. US-Wc (Louise Talma Collection).
70. *Fanfare for Hunter College*. 1983. Trumpets and trombones. Unpublished. US-Wc (Louise Talma Collection).
71. *Kaleidoscopic Variations*. 1984. Piano. Unpublished. Private collection.
72. *A Wreath of Blessings* (1. "A House Blessing," 2. "Irish Blessing," 3."Augustine's Word," 4. "A Glasse of Blessings," 5. "Chester Cathedral Blessing"). 1985. Chorus. Unpublished. US-Wc (Louise Talma Collection).
73. *Full Circle*. 1985. Orchestra. New York: Carl Fischer, 1986. US-Wc (Louise Talma Collection).
74. *Seven Songs for Voice and Piano* "One need not be a Chamber to be Haunted," Emily Dickinson (1941) ; "Rain Song," Jean Garrigue (1973) ;

- “Glory be to God for Dappled Things,” Gerard Manley Hopkins (1949);
 “Spring and fall: to a young child,” Gerard Manley Hopkins (1946); “Sonnet:
 I Wake and Feel the Fell of the Dark,” Gerard Manley Hopkins (1946);
 “Sonnet: No, I’ll not go,” Gerard Manley Hopkins (1950); “Leap before you
 look,” W.H. Auden (1945), 1986. Voice and piano. New York: Fischer, 1986.
 US-Wc (Louise Talma Collection).
75. “Wishing Well.” 1986. Voice and flute. Text by Francisco Tanzer.
 Unpublished. US-Wc (Louise Talma Collection).
76. *Conversations*. 1987. Flute and piano. Unpublished. US-Wc (Louise Talma
 Collection).
77. *Seven Episodes for Flute, Violin, and Piano*. 1987. Flute, violin, and piano.
 New York: Henmar Press, 1988. US-Wc (Louise Talma Collection).
78. *Ave Atque Vale*. 1989. Piano. Missing. On the recording “A Musical Tribute to
 Frederic Owen,” recorded October 22, 1989 at the Manhattan School of
 Music. Cassette at US-NYMs.
79. *Give Thanks and Praise*. 1989. Chorus. Unpublished. US-Wc (Louise Talma
 Collection).
80. *In Praise of a Virtuous Woman*. 1990. SSAA and piano. Text from the Bible.
 Unpublished. US-Wc (Louise Talma Collection).
81. *Infanta Marina*. 1988-90. Voice and piano. New York: Carl Fischer, 1993.
 US-Wc (Louise Talma Collection).
82. “Psalm 115.” 1992. Chorus. Missing. On the recording “Pange Lingua: Music
 for the Feast of Corpus Christi (New York: Friends of Liturgical Music,
 1996).”

83. "Finis." 1993. Voice and piano. Text by Walter Savage Landor. Unpublished.
US-Wc (Louise Talma Collection).

Incomplete works

1. Orchestral work. 1927.
2. *Choral with Commentary*. 1930s-40s. String quintet. US-Wc (Louise Talma Collection).
3. Orchestral work. 1932.
4. "Psalm XLII." 1936. Mixed chorus and piano. Text from the Bible. US-Wc (Louise Talma Collection).
5. Song sketch. 1938. Text unknown. US-Wc (Louise Talma Collection).
6. "*Prometheus*" *Overture*. 1930s-40s. Orchestral. US-Wc (Louise Talma Collection).
7. "Three Blackbirds." 1930s-40s. Three voices and piano. US-Wc (Louise Talma Collection).
8. "Psalm 94." 1930s-40s. Two voices and piano. US-Wc (Louise Talma Collection).
9. *Requiem* fragments. 1930s-40s. Voices and organ. US-Wc (Louise Talma Collection).
10. "Laetentur Coeli." 1930s-1940s. Two sopranos. US-Wc (Louise Talma Collection).
11. Work for chamber orchestra. 1930s-1940s. US-Wc (Louise Talma Collection).
12. Various fragments of Latin texts. Unaccompanied voice. 1930s-1940s.
US-Wc (Louise Talma Collection).

13. *Ulysses and the Lotus Eaters*. 1940s. Orchestra. US-Wc (Louise Talma Collection). Origin of title is unknown; is on file cover.
14. Woodwind quintet. 1940s. Flute, oboe, clarinet, French horn, bassoon. US-Wc (Louise Talma Collection).
15. *Fanfare for Tenor Sax and Band*. 1970. Tenor sax and band. US-Wc (Louise Talma Collection).
16. *Variables*. 1974. Woodwind quintet (flute, oboe, clarinet, French horn, bassoon). US-Wc (Louise Talma Collection).
17. *Light and Shade*. 1984. Flute and piano. US-Wc (Louise Talma Collection).
18. Piano piece. 1990. Piano. US-Wc (Louise Talma Collection).
19. "Heaven-haven." 1993. Voice and piano. Text by Gerald Manley Hopkins. US-Wc (Louise Talma Collection).
20. *The Lengthening Shadows*. 1981-1992. Voice and piano. US-Wc (Louise Talma Collection).
21. "Prayer for Freedom." 1992. SATB and piano. Text by Stephen Vincent Benét. Fragmented sketches only. US-Wc (Louise Talma Collection.)
22. *Spacings*. 1994. Viola/clarinet and piano. US-Wc (Louise Talma Collection).
23. "Death Be Not Proud." 1990s. Voice and piano. Text by John Donne. US-Wc (Louise Talma Collection).
24. "Dying Speech of an Old Philosopher." 1990s. Voice and piano. Text by Walter Savage Landor. US-Wc (Louise Talma Collection).

Nonexistent Works

1. *Mass for the Sundays of the Year*. Listed in Talma worklist, presumably from the composer, *The New Grove Dictionary of Women Composers*, ed. Julie Anne Sadie and Rhian Samuels (London: Macmillan, 1994), p. 454.

Commercial Recordings

Recordings are listed by date and include publisher and catalogue, date, and a list of Talma's works on the recording. In addition to these commercial recordings, the New York Performing Arts Library and the Library of Congress hold recordings of Talma's music on a number of reel-to-reel and cassette tapes. Often, these were private donations to the library from Talma or the performers. Some are recordings of radio broadcasts and performances by college or university performers. As these were never publically available, they are not listed here. Other recordings of interest include *A Celebration for Louise: A Concert of the Music of Louise Talma*, a recording of a concert held at Hunter College for Talma's 80th birthday, and *In Thanksgiving for the Life and Music of Louise Talma*, the recording of a memorial concert for the composer held a few weeks after her death in 1996. *A Celebration* was recorded February 5, 1977 at the Hunter College Playhouse, and contains recordings of the Piano sonata no. 2, *Terre de France*, *Summer Sounds*, *All the Days of My Life*, *Voices of Peace*, and *Four-handed Fun*. It is in the Louise Talma Collection of the Library of Congress. *In Thanksgiving*, recorded at the Fifth Avenue Presbyterian Church, New York City, on November 6, 1996, includes several spoken word tracks by Virginia Davidson, Ned Rorem, and others who knew Talma. The musical program consists of *Conversations*, *In Praise of a Virtuous Woman*, *Carmina mariana*, "Glory be to God for dappled things," "Adieux a la meuse," *Soundshots*, *Alleluia in form of toccata*,

“Ploughing on Sunday,” “Falling leaves,” *Wreath of Blessings*, and *Give Thanks and Praise*. It is held by the New York Performing Arts Library.

Finally, an additional recording of *Holy Sonnets: La Corona* is included on the recordings made to accompany the textbook *Historical Anthology of Music by Women*, edited by James R. Briscoe and published by Indiana University Press.

1. *Four-Handed Fun*. New York City: Rockhill Recording, 1945.

Four-handed fun.

2. *Letter to St. Peter, Leap Before you Look, One Need not be a Chamber to be Haunted*. New York: Arts Recording Studios, 1946.

“Leap before you look,” “One need not be a chamber to be haunted,”

“Letter to Saint Peter.”

3. *Song and Dance*. New York: Rockhill Recording, 1951.

Song and Dance.

4. *Toccata for Orchestra*. New York: Composers Recordings Inc. SRD 145, [1961].

Toccata for Orchestra.

5. *Symphony in Two Movements: (1951); Five Episodes: for orchestra: (1961-62)*. New York: Composers Recordings Inc. SD 187, 1964.

Holy Sonnets: La Corona.

6. *Six Études for piano*. Franklin Lakes, NJ: Desto DC-7117, [1971].

Six Études for Piano.

7. *Herbert Rogers, Piano*. New York: Composers Recordings Inc. SD 281, [1972].

Piano sonata no. 2.

8. *Alleluia in the Form of a Toccata*. Musical Heritage Society, MHS 1843, 1974.

Alleluia in the Form of a Toccata.

9. *Music for Clarinet and Piano*. [New York]: Composers Recordings Inc.: Composers Recordings Inc. SD 374: 1974.

Three Duologues.

10. *Premiere Recorded Performances of Keyboard Works by Women*. Hollywood, CA: Avant Records AV 1012, 1974.

Alleluia in the Form of a Toccata.

11. *America Sings (1920-1950)*. New York: Vox Box SVBX 5353, 1976.

Let's Touch the Sky.

12. *Five Pieces for Clarinet Solo*. [New York]: Composers Recordings Inc., SD 374, 1977. (title also *American Contemporary Music for Clarinet and Piano*)

Three Duologues.

13. *Piano Music by Five Women Composers*. Tinton Falls, NJ: Musical Heritage Society MHS 4236, [1980].

Piano Sonata no. 1.

14. *Da Capo in Song*. New York: New World Records NW 317, 1984.

Diadem.

15. *A Crazy Quilt of American Piano Music*. Ocean, NJ: Musicmasters [Musical Heritage Society] MMD 20105, 1986.

Pastoral Prelude.

16. *Have you Heard? Do you Know?:* (1974-1980) (Divertimento in seven scenes), *Variations on Thirteen Ways of Looking at a Blackbird* (1979) (Wallace Stevens) Ocean, NJ: Musical Heritage Society MHC 9308L, 1986.

Have you heard? Do you know?: Divertimento in Seven Scenes, Variations on Thirteen Ways of Looking at a Blackbird.

17. *American Choral Master Series*, Vol. IV. [New York]: GSS Recording 112 GSS, 1987.

A Wreath of Blessings, Voices of Peace, Holy Sonnets: La Corona.

18. *Music of Louise Talma*. New York: CRI SD 549, 1987.

The Ambient Air, Full Circle, Lament, Three Bagatelles, Kaleidoscopic Variations, Four-Handed Fun.

19. *Pianistic Portraits*. Youngstown, OH: Dana Recording Project DRP-3, 1988.

Piano sonata no. 1.

20. *Paul Sperry sings American Cycles & Sets*. Albany, NY: Albany Records TROY058, 1991.

Terre de France.

21. *Paul Sperry Sings an American Sampler: From Billings to Bolcom*. Albany, NY: Albany Records TROY081, 1993.

“Pied Beauty,” “Leap Before You Look,” “Rain Song.”

22. *The Now and Present Flute*. Acton, MA: Neuma 450-88, 1994.

Conversations.

23. *Music by American Women*. Jaffrey, NH: Gasparo GSCD-300, 1995. (Also entitled: *American Women Composers* and *Music for violin and piano by American Women*)

Violin Sonata.

24. *I Hear America Singing: Choral Works of William Schuman, Ned Rorem, Louise Talma*. Englewood Cliffs, NJ: Vox Box CD3X-3037, 1996.
A Wreath of Blessings, Voices of Peace, “The Leaden Echo and the Golden Echo,” *Holy Sonnets: La Corona, Let’s touch the sky*.
25. *Pange lingua: Music for the Feast of Corpus Christi*. New York: Friends of Liturgical Music, 1996.
“Psalm 115,” “Prayer” (excerpt from *Voices of Peace* (mvt. V, rehearsal numbers 114-117)).
26. *Night of the Four Moons*. New York: Composers Recordings Inc., 1997.
Diadem.
27. *Voices from Elysium*. New York: New World Records, [1998].
Diadem.
28. *Music of Louise Talma*. New York: Composers Recordings Inc. CD 833, 1999.
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